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THE NAZCA POTTERY OF ANCIENT PERU

BY DR. MAX UHLE

THE DAVENPORT COLLECTION OF NAZCA AND OTHER PERUVIAN POTTERY

BY EDWARD K. PUTNAM

DAVENPORT, IOWA, U. S. A.
DAVENPORT ACADEMY OF SCIENCES
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THE NAZCA POTTERY OF ANCIENT PERU

BY DR. MAX UHLE

[Dr. Max Uhle, the author of the accompanying paper, who is known the world over through his research work in Peru, is now a resident of Santiago, Chili, where he is engaged in archæological work under the Chilian government. Dr. Uhle is the discoverer of the Pre-Inca necropolis at Nazca in southern Peru, in which he found the exquisite pottery which has created so profound a sensation in archæological circles, and which he has made the subject of his paper. Following the excavations made by Dr. Uhle, others continued where he had begun, and one enthusiastic collector was able to assemble approximately a hundred objects. These, together with a representative collection from other districts in Peru, were acquired by the Honorable C. A. Ficke, Ex-President of the Davenport Academy of Sciences, while traveling in Peru in the year 1911, and by him presented to this institution. Before being shipped from Lima the collections were critically examined by Dr. Uhle, who was at that time director of the National Museum at Lima. Reference to the Nazca pots in the Davenport Museum, all of which are shown in the accompanying illustrations (Plates I to XIV) and described in the paper "The Davenport Collection of Nazca and Other Peruvian Pottery," by Edward K. Putnam, in the present volume of the Academy's Proceedings, will add to the interest in Dr. Uhle's paper.—EDITOR.]

Among the great variety of early Peruvian pottery we note especially four types which appear more beautiful and valuable than all the rest, and each of which marks one of the principal periods of the early cultural history of Peru. The first of these groups is the Tiahuanaco ware, the decorations of which appear in the style of the ancient monolithic gateway of Tiahuanaco on the shores of Lake Titicaca. The second group is formed by the old Trujillo pottery, a fine decorated ware, coming from the region of Trujillo as far as Samanco in the north, and formerly named erroneously "Chimu" ware.

The Inca pottery is the third group, distinguished for its almost classical shapes with a very sober sort of decoration upon it; the center of this ware was Cuzco. The fourth and last discovered type is the Nazca ware, the subject of this paper. This last group is doubtless the most attractive of all; in quality, polish, and decoration, it is unsurpassed by any of the rest.

Up to a few years ago the various classes and types of Peruvian pottery might be seen in collections, private and otherwise, jumbled together with no other consideration than for shapes or sizes; or all the black ones were placed in a row here, the red ones of about the same size there; or all those with face decorations together, those with tubular necks also arrayed in symmetrical order, and so forth, without the least regard for their provenience, age or fitness. Hence, the first and most needed step for the archæologist was that of bringing order into this chaos, to determine by means of serious research work the relative age of each one of the different types of pottery and its chronological position in relation to the rest.

During his explorations of the ruins and cemeteries of Pachacamac the writer ascertained and conclusively determined the historical position of the ancient culture of Tiahuanaco. These same explorations likewise gave abundant and conclusive proofs of the fact that the Inca civilization formed the topmost or most recent stratum in these cemeteries, as it does in all the other points along the coast of Peru, a result which is absolutely in harmony with the comparatively recent origin of that culture.

In order to determine the age and position of the so-called "Chimu" ware of Trujillo, the writer undertook the exploration of the ruins of Moche, near Trujillo, during the first one of the Hearst expeditions, under the auspices of the University of California, 1899 to 1900. Quite in accord with his own expectations, but contrary to a generally accepted theory, it was proved by means of these researches that the culture of Tiahuanaco was by no means the earliest of Peruvian cultures. Proof of this are ancient monuments of gigantic proportions having cemeteries at their base full of the most beautiful

decorated pottery of that so-called "Chimu" type, and which, beyond all doubt, dated from a period long before the Tiahuanaco culture had appeared in that district.

This important question definitely settled I could turn my attention to a new task, no less interesting. This was the determination of the provenience and the historical significance of a type of pottery of which the Berlin Museum für Völkerkunde possessed, since the seventies of the past century, a group of four specimens, there never afterward having been obtained any additional pieces nor any new information concerning their provenience. I still recollect the enthusiasm with which the late Adolf Bastian, the founder of the Museum für Völkerkunde, extolled these few strange and wonderful objects, the like of which never had been seen before as coming from Peru, and how he saw in them the key that would reveal to us relations between ancient Mexico and ancient Peru. He rightly pointed out the strong similarity to Central American art in the perfection of the technique of this ware, its polychrome decoration and its rich figure designs. The monster appearing in these designs showed to him a distinct recollection of the feathered serpent, which plays so prominent a part in the myths and sculptures of Central America. Therefore, it was most deeply regretted that the limitation of the material and the lack of data concerning its origin always cut off such interesting speculations just at the point where they become the most absorbing. I do not remember ever to have seen any objects of this type in any other European museum. The Museum of Natural Sciences in New York in 1902 possessed one single specimen of this ware, which among the wealth of treasures there was hardly noticed.

Thus, after having solved and settled the Chimu question in 1900, and owing to the inspiration of Professor Bastian, I determined to study the question as to the provenience and the cultural significance of this type of polychrome ware, of which I had seen those few specimens at Berlin. I had noticed there that some of these objects were marked in the catalogue as coming from Ica and Chala. This region so far was known only by its production of wine, native Peruvian cotton, and oranges. It had never been explored at all in an archæological

sense, as it never seems to have occurred to any one to look for ancient remains in this district. Here I saw before me a new field of work, which would also give me an opportunity to trace the development of ancient cultures in the south of Peru. Through my explorations at Pachacamac I had obtained a chronological cross-section, so to speak, through the cultures of central Peru and through the work in Moche I had succeeded in getting the same for the northern provinces.

I started out for an expedition to last two or three years and I set myself the task of obtaining a cross-section through the cultures of southern Peru in a line from the Chincha valley through to Cuzco.

The first zone I came across was the ancient realm of the Chinchas, who occupied such a prominent place in the pre-Spanish history of the country. Next I started to explore the region of Ica where I hoped to find proofs for the origin of those polychrome objects of the Berlin Museum.

From there my journey would have taken me by Lucana, where in ancient times a number of different languages are known to have been spoken, by Ayacucho and Abancay to Cuzco. I also was convinced that by making such a geographical section through to Cuzco I would obtain some more material to prove exactly the origin of the Incaic culture, concerning which there was at that time much less positive knowledge than we possess at present.

However, I was only able at that time to carry out the first part of this program, as I was called back to California in the middle of the year 1901. By that time I had obtained a fairly complete picture of the development of cultures in the valley of Chincha, while in the Ica valley (14° South Lat.) I had entirely accomplished my chosen task.

I arrived in the valley of Ica in November, 1900, and at once purchased riding mules, upon the backs of which the district was explored in every direction, excavations being made here and there as well. In many spots I noticed quantities of potsherds strewn over the surface, the polychrome coloring of which fragments was beautifully preserved owing to the very dry climate. The character of the designs, however, was not the one I was looking for. It was the same as I had observed

in the adjuncts of graves I opened in Chincha valley, the pottery showing simple geometrical patterns, resembling textile or basketry designs, and was everywhere in the Chincha district associated with artifacts of the Incaic type. The excavations I made here in the Ica valley only furnished the same results. Hence, it was clearly demonstrated that all these remains dated from the last period of the pre-Spanish development of this local culture. The abundance of these remains and the very good state of preservation of their colors was also due to their comparatively recent date.

A few weeks later I succeeded in finding a cemetery of a somewhat different type. The general character of the pottery still was the same as in the previous cases, but here the Incaic artifacts were entirely absent; instead there appeared decorative elements in the pottery designs which connected them somewhat with the style of Tiahuanaco. In spite of this discovery the result remained unsatisfactory until the end of the year, as far as the main purpose of my search was concerned, that of finding traces of that precious polychrome ware of the Berlin museum. This civilization seemed to have vanished completely, without leaving the smallest trace, or it might never have existed in this valley at all!

In the month of January of the new year (1901) I was invited to visit the hacienda Ocucaje, twenty-five miles from Ica. My host was Dr. Mazzei, whom I had known at La Paz, Bolivia, and who had previously made archæological collections from Peru and Bolivia, later acquired by Italian museums. This hacienda occupies an enclosed valley about three miles in diameter and separated from the Ica valley proper by a solitary mountain. The soil here is extremely dry. Only during the rainy season in the Cordillera the little Ica river carries its water during a few weeks as far down as this valley, while there are many dry years when none comes at all. Furtunately for this region is the circumstance that there is a substratum of gypsum (sulphite of lime) underlying the top soil, which retains the humidity so that at least there always remain some subterraneous filtrations, otherwise the vegetation of the valley would be scorched out of existence by the torrid heat that blazes all the year around from an ever unclouded sun

and untempered by any cooling breezes from the sea, which are cut off by the intervening mountain. All the surrounding mountain slopes and any elevations visible are covered with sand dunes hundreds of meters high. The landscape has a completely tropical character. Palms grow here and dates ripen in many districts. Extensive groves of algarrobe form the natural vegetation of the valley, only interrupted where exterminated in order to give way to plantations of grape vines, fig trees and the native Peruvian cotton shrub. The arid mountains of gypsum contain numerous well preserved skeletons of palæontological creatures, some rocky elevations in the valley are covered with petrifacts of conchs and turtles. It seems as if in this remote solitude creation, in its development, had been standing still for thousands of years.

After having made a number of minor excavations with the same negative results as all the former attempts, I was riding one day around the sandy edge of the valley when my eye was arrested by a simple potsherd lying upon the ground. It proved to be a fragment of a large bowl, quite undecorated but for a band of red coloring along the upper rim. My attention was thereby roused at once. Only in objects of the Tiahuanaco period I had so far found this characteristic feature. I decided to dig in this place. Quickly the necessary workmen were brought together and a donkey was set to work to carry all day long the supply of drinking water from a spot three miles away where water was to be found in the river bed at about three feet underground. The first day's work proved that the long sought cemetery had, at last, been found and that the beautiful polychrome ware had been located!

The burials lay scattered far apart in the sandy soil along the edge of the algarrobe groves, and only after a great deal of shoveling were the individual burials laid open. Adults were interred at a depth of from six to eight feet; the pits were from four to five feet long by an equal width. The body was deposited sitting against one of the side walls, usually the western one so as to face the east; and two or more polychrome vessels were deposited near the dead. Several poles of algarrobe wood were then laid across the body in a slanting way like a roof, upon which the entire pit was filled up with sand.

Some especially rich burials were found in pits ten feet deep and having a side length of six feet. Poles horizontally laid formed the roof, which, in turn, was weighted with stones or adobes of a conical shape, after which the filling in with sand followed. Children were interred nearer the surface inside of large urns and there were usually a few small objects as adjuncts.

The contents of the burials were not well preserved, excepting the pottery. Some of the skulls, deformed into an elongated shape, were in some instances tolerably well preserved. Metal objects were entirely absent from among the grave adjuncts. Inside of some of the urns, together with the remains of small children, were secured fragments of plain but very fine fabrics and some extremely interesting braidwork, forming a fringe set with diminutive human figures. However scant and fragmentary these textile remains were, they still helped to prove in the same degree as the pottery that it proceeded from a people of high technical abilities.

Soon a number of similar burials were discovered in two different spots, and even three cave burials were found in the nearby rocky slope, these without any adjuncts. Two of the bodies were of adults; the egg-shaped mummy-pack was well

FIG. 1.—Mummy cloth

preserved. One of these was wrapped in a white cotton cloth with lace-like open work, the pattern of which with its complementary fish design (or serpent?) proved its belonging to this period (text-fig. 1). The mummy was surrounded by a

variety of charms, sticks with feathers upon them. All of these, together with the mummy, are now in the museum of the University of California. The other adult mummy crumbled to pieces upon its arrival at Berkeley. The third one was that of an infant and was found strapped upon a sort of a cradle and suspended by cords from the roof of the cave. The little cranium still was bound tightly with a T-shaped bandage, closed in the back, this for the purpose of deformation. Unluckily, it fell to pieces in spite of all possible care during its transportation to the United States.

After thus having proved the presence of this culture in the region of Ica, I soon succeeded in locating the same in various spots further up the valley and thus to gather in quite a representative collection.

My intention of exploring the adjoining district of Nazca was—unfortunately—frustrated by my being called back to California. As soon as I had left the scene of my last explorations my workingmen, who had become quite experts, under my training, continued alone and in secret to search for this most valuable and rare pottery. Thus a vast amount of this beautiful ware was unearthed and found its way to Lima, where all was greedily acquired by dealers. Many additional cemeteries were located by these *huaqueros* and entirely rifled.

During the last ten years, since my first discovery of this beautiful ware, our knowledge concerning the wonderful culture that produced it has been continually increasing. Always searching for aditional material I explored the district of Palpa and Nazca, upon the other side of the desert that stretches ninety miles south of Ocucaje, also exploring all the adjoining territory in search of this culture. Thanks to these researches, we now possess a pretty adequate idea of the extent and geographical distribution of this culture, of its characteristic features, its historical position as well as of the influence it must have worked upon the development of subsequent cultures in the various parts of the country.

As the principal seat of this culture we must assign the region of Nazca as far as Chincha, the latter being one of the most fertile valleys upon the coast of Peru. In the *quebrada* of Pisco, which cuts deep into the district between Ica and

Chincha, this culture extended upward of two days' journeys from Ica as far as Huaitara, 9,000 feet above sea level.

It is easy to distinguish certain varieties among specimens of pottery of the same culture. Some will show a greater variety of colors, others are plainer; some show severe outlines in their figure designs, while others are marked by a free and flowing treatment, which often degenerated into a mass of meaningless staff or arrow-like points and scrolls around the original nucleus of the design. It appears that those designs which are distinguishable by the more severe treatment of the figure ornament in union with the richest harmony of its coloring, must be considered as representing the earlier type. This latter class up to now has come to our knowledge as produced exclusively by the valleys of Ica, Pisco and Chincha, while in the articles coming from Palpa and Nazca the freer treatment seems to predominate. More recent information also enables me to include in this group the region of Acari, situated at one or two days' journeys south of Nazca. But at this point it appears, even more so than in Nazca, that still more recent developments of the same designs predominated.

Towards the north, the region of Cañete is still quite unexplored. It is separated from the valley of Chincha by a strip of desert of only forty-five miles in width and seems in older times to have formed a part of the southern cultural region; it is possible, therefore, that this culture may have extended beyond Chincha overlapping this district. Thus the entire area occupied by this ancient civilization seems pretty clearly circumscribed.

I have tried to demonstrate elsewhere that the influence of this culture upon other subsequent ones must have been much more extended and far-reaching than the above geographical limits seem to indicate. The people to whom this culture belonged were evidently acquainted with seafaring. For in the neighborhood of Chancay, about fifty miles north of Lima, I have discovered a certain class of pottery objects of the same type, which in their turn in this locality had originated later developments of a very different cultural aspect.

In a paper presented to the Congress of Americanists at Stuttgart, 1904, I detailed the relations existing between the Ica-Nazca and the early Trujillo cultures which at a certain remote period apparently predominated in the regions of Chancay and Lima, and of Pachacamac also, as I have stated elsewhere (XVI Congress of Americanists, Vienna, 1908). So it will be seen that the apparent influence of this southern culture extends mainly northward. However, there are also remains in certain parts of western Argentine the type of which would be almost incomprehensible without the assumption, for this and kindred species, of a Peruvian origin, as I have shown in a paper read before the XVII Congress of Americanists at Buenos Aires (1910). Although we still are lacking the convincing proofs it would be plausible that such a powerful culture as that of the region between Nazca and Chincha undoubtedly was, might also have sent out offshoots eastward into these remote regions; the connecting links for this assumption must be looked for and laid bare by slow degrees.

A peculiar feature observed in connection with this south Peruvian culture is that its seat is always restricted to arid valleys, which have scarcely any running water and which are covered with groves of algarrobe, surrounded by boundless stretches of sandy desert. It remains a mystery for what reason the narrow sandy strips along the edge of the algerrobe groves are all completely covered with vast cemeteries of this character. To judge from these numerous burials there must have been a dense population in these same regions, and it is difficult to understand by what ways and means they could subsist in this arid land as it appears to us today. The theory that the climate of that region might have undergone a change since those early days, cannot be upheld, since there are no additional circumstances to be found in support of it. But turning our attention to the Argentine we see that in that country a culture developed itself which bears a good many points of similarity with the Peruvian type and which, too, preferred arid regions and similar groves of algarrobe. Thus one might be led to think that these people preferred these

conditions of surroundings to all others and perhaps even drew their nourishment from the algarrobes, as is still at the present day the case with the natives in the interior of the Argentine province of Catamarca.

Our knowledge of the ancient Peruvian culture from the region of Chincha to Nazca is derived mainly from the great wealth of pottery that has been brought to light so far. In the valleys of Pisco and Chincha there exist some mounds of large size, composed of round balls of adobe, which belong to this period also. They must have been temples or something of that nature, but at present are in such a ruined state that it is difficult to distinguish them from natural elevations. Of metal objects produced by this civilization I have, so far, only secured one single specimen, a piece of hammered gold, having an interesting mythological design upon it; it is now in the museum of the University of California. Doubtless implements of metal must have existed and been used by these people, as one may infer from the painted designs upon the pottery where they are occasionally represented, but they are not preserved in these burials of such a very ancient date. The bodies, too, have nearly all disappeared, with the exception of a few craniums, rather well preserved, which were secured during these explorations; these were mostly dolicocephalic and deformed into an elongated shape. This ancient people also had the custom of suspending the heads of slain enemies in the manner of trophies, in some instances the back part of the skull was cut off, leaving a mask-like face, which had a hole cut through the frontal bone for suspension.

Outside of the great mass of pottery there have gradually come to light some few fragments of textiles, thanks to the extreme dryness of the climate, which was favorable to the preservation of fabrics, while perishable objects of other materials have mostly disappeared. A number of fragments of tissues were sent by me to the University of California. The Museum of Lima owns a beautiful poncho of tapestry, adorned with mythological figures, belonging probably to the end of this period; there are also a number of ornamental bands of tapestry dating from about the same period.

Quite unique, both for the workmanship and the artistic character of their decorations, are a number of textiles brought to light quite recently (1911). In these fabrics we find mythological figures and naturalistic designs represented in the same bold style as those painted upon the pottery (text-fig. 2). Bright colors in beautiful soft tones as we see nowhere else in Peruvian textiles, distinguish these fabrics. I

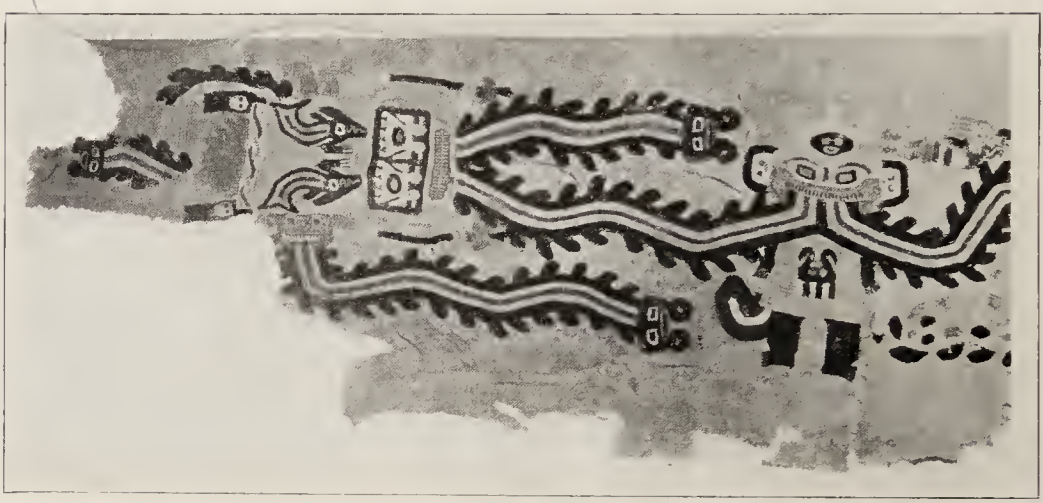

FIG. 2.—Fabric

here present a few of these. There is a narrow band among them (text-fig. 3), covered with a design showing humming birds and flowers in a beautiful variety of colors upon a back ground, the drawing of which is so naturalistic that it might be a modern product. Very pretty, indeed, are the specimens of braidwork, a sort of fringe studded with diminutive human figures, all knitted out of woolen threads in many colors and forming another bright example of this highly developed culture. The later specimens are now to be seen in the museum of California.

These few examples illustrate the high degree of development that this culture had attained in its textile art and which is quite equal to its pottery, and from these we may form an estimate of the general culture possessed by this highly gifted people.

Among the different types of pottery we notice as the fore-

most class the bottle with single or double tube. There are also low, flaring cups, plates, and a class of tall slender cups which have a remarkable resemblance, both in shape and ornamentation, to those shown in the Museum of Guatemala, Antigua, and recovered in that neighborhood. Figure vases are not numerous in this ware.[1]

The painted decorations of these objects are their most attractive part. We find among the ornamental designs, such of human beings, animals, plants with flowers and fruits,

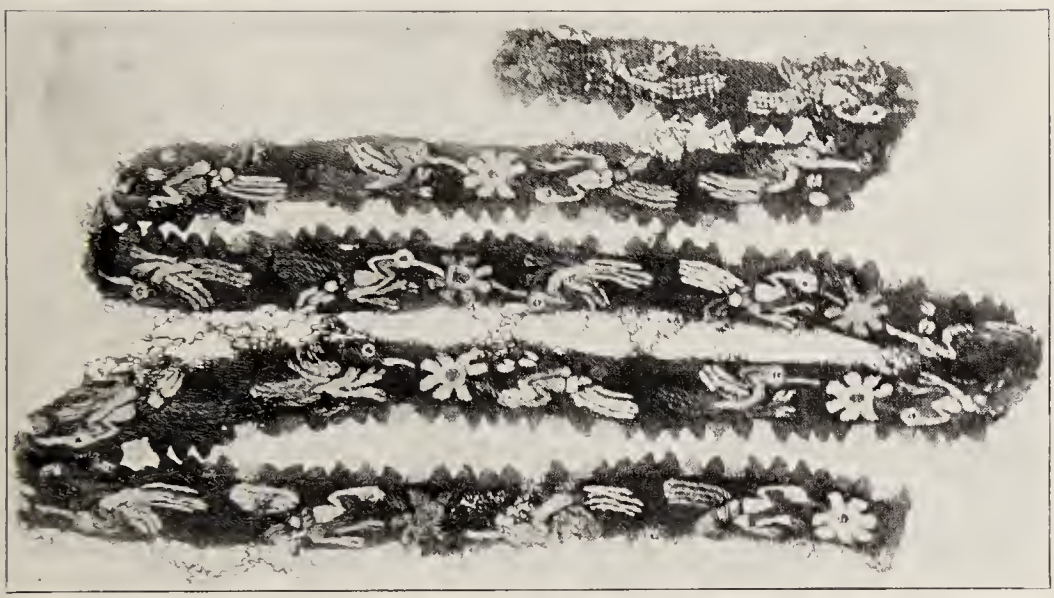

FIG. 3.—Fabric

some of these very realistic. Others again show animals and human beings in combination with mythological attributes. There never appear any deities of such a decided anthropomorphic type as that of the image upon the Gate of Tiahuanaco, as well as of other figures of that period.

[1]Examples of most of the types alluded to by Dr. Uhle are found in the Davenport collection, and are pictured in the accompanying plates. For the bottles with single and double spouts, see Plate XII; for the low flaring cups, Plates IV and VII; for the tall slender cups, Plate VIII; for figure pots, the unusually fine vase on Plate I, and compare Plate XIII. For textiles see Plate XIV.—EDITOR.

On the other hand, there is a wealth of designs showing monstrous creatures of a zoomorphic type, such as centipedes, crabs, birds, and possibly also whales. The creature resembling the centipede appears most frequently in these designs. Motives derived from this figure may be traced through a large part of the ornamental designs of this period. Very numerous among these are fabulous beings, which consist of a combination of a human form attached to a snake-like body of the centipede. These are the figures which caused A. Bastian to compare them with that of the feathered serpent of Central America. We also find simple naturalistic scenes represented among the designs upon this pottery, such as a hunt for vicuñas with arrows, while the animal is grazing between the cacti of the mountain side; or we see a sort of scaffolding from which are suspended a row of trophy heads; or there is a graded temple-pyramid, in the interior of which are deposited the skulls of the human sacrifices, while on one side the priest with the sacrificial knife in his hand is ascending the grades to sacrifice an animal, and on the other side an individual appears to be dancing. In one design is seen a llama attached to a rope, while in all similar representations in ancient Peruvian art the llama usually appears as walking with its load unfettered. In this manner we learn to know many sides of the general culture possessed by this interesting people, but mostly those of their religious ideas, which seem to have been associated with no end of monstrous beings.

Of the personal appearance of this people we are able to gather only a few general notions from these pictures. According to the latter, they must have been slit-eyed, similar to the Aimaras of Bolivia or like the sons of eastern Asia. They wore richly ornamented clothing. The head was covered; at times it was wound turban-like with braided bands, pieces of cloth or slings, as was the general custom in ancient Peru. The fabulous creature, part human part monster, is always pictured as wearing a rich feather crown, extremely like those of the Zapotec or Maya figures of Central America.

It is impossible as yet to say where this peculiar culture originated. Not one of the finds in hand so far gives any indi-

cations whatever of previous stages of development of the same civillization. This still may be forthcoming, however. Judging from the objects, such as we gather them at present, it might seem possible that the culture had been imported from outside in its complete state. We are not prepared to venture a guess as to which people was the bearer of such a civilization. It is useless to try and connect forcibly certain cultures as typical of certain nationalities, as is still so frequently done in connection with Central American types. Cultural types may change, nations remain. The same people that may thousands of years ago have possessed one particular culture may at another age be given to quite a different one. Thus it was in Europe and so it is everywhere. There is also a danger in this anxious endeavor to connect certain cultural forms with given nationalities, that those facts which may be known of their history only are apt to tangle up the clear thread of the practical development of their cultures. From these considerations I resign myself simply to state the cultural forms and their history, leaving aside the, as yet, unsolved question as to the people or race itself.

Although we do not know where the people or this peculiar culture came from, we are nevertheless fully able to know its relative age as compared with other well-known cultures of ancient Peru. In northern Peru the ancient so-called Chimu culture of the region of Trujillo was the oldest one among the different civilizations known to us; it even preceded in that region the Tiahuanaco culture. The same position in southern Peru is occupied by our "Nazca" culture. It ran its course to the end before the Tiahuanaco culture began to appear in this region. We are in the fortunate position to survey the cultural development of this particular province and see it before us in an uninterrupted line from the earliest Nazca, or "Proto Nazca" type, down to the culture of the Incas. Only this present "Proto Nazca" culture appears as if standing outside, aloof from this entire course of development. Still some of its ornamental motives have been preserved in the cultures which succeeded that of Tiahuanaco, and so these, too, furnish us with a local proof of the great antiquity pos-

sessed by this culture in the south of Peru, as well as within the entire cultural history of Ancient Peru.

Lima, Peru,
December, 1911.

THE DAVENPORT COLLECTION OF NAZCA AND OTHER PERUVIAN POTTERY

BY EDWARD K. PUTNAM

While traveling in Peru in 1911, the Honorable C. A. Ficke secured and presented to the museum of the Davenport Academy of Sciences, of which he was formerly president, approximately four hundred objects illustrating Peruvian archæology. By far the most interesting and valuable collection was that of the beautifully colored Pre-Inca pottery from Nazca, considered the center of the Southern Coast culture. Of this ware Mr. Ficke brought home nearly one hundred choice and representative specimens.[1] From other parts of Peru there is a large collection of the black and of the duil red modeled or molded pottery from the north coast, chiefly from Ferrenafe, Chiclayo and Trujillo. There are also representative specimens of various styles of pottery from the coast region between Huacho and Pachacamac, and of pottery showing Inca influence.

The size and importance of this collection seem to justify the publication of a report and brief description of the objects. This is especially true of the Nazca pottery, only recently discovered and still rare. For this reason the Davenport Academy of Sciences is fortunate in having secured from Dr. Max Uhle the accompanying interesting paper describing the discovery of this type of pottery and discussing its relative place in the sequence of cultures in Pre-Inca Peru. All the Nazca pottery in the Ficke collection is shown on the accompanying

1 See also the introductory note to the preceding paper "The Nazca Pottery of Ancient Peru" by Dr. Max Uhle.

plates, which therefore illustrate Dr. Uhle's paper as well as the present description. In regard to the balance of the collection it would be too great an undertaking at the present time to discuss it thoroughly. This pottery is therefore simply pictured, with brief notes. The data as to localities for all objects outside of the Nazca collection were compiled from the labels attached to the objects when received at the Academy museum. Unfortunately the locality of a number of specimens is not known.

For the Davenport Museum, the Ficke gift of Peruvian pottery is a valuable addition in that it supplements the extensive collection of ancient Mississippi Valley pottery now in the museum. This North American pottery, consisting of over 1,300 specimens, has been studied and described by Prof. W. H. Holmes, of Washington, in an illustrated paper, "Ancient Pottery of the Mississippi Valley," published in Vol. IV. of the Proceedings of the Davenport Academy of Sciences, part of the material being also used in his writings for the Bureau of Ethnology. A study of this Mississippi Valley pottery is made more interesting and instructive by a comparison with the Peruvian.

I. NAZCA POTTERY.

There are in all ninety-six specimens from the Nazca Valley in southern Peru.[1] Of these one is a syrinx, or pan-pipe, of reddish clay with burnished or polished surface (Plate XIV, fig. 1). Another is a piece of fabric in the shape of a narrow band or belt (Plate XIV, figs. 2 and 3), the brilliant colors being well preserved. This leaves ninety-four pots proper. The collection appears to be typical as to shape, color, design and quality of workmanship.[2]

[1] For the location of Nazca and the other Peruvian localities mentioned see the sketch map at the end of this paper, Plate XXVII.

[2] For comparison with the Ficke collection at Davenport here described, the collections of Nazca pottery in the Paris, London, and Berlin museums have been examined. Unfortunately it has not been feasible to visit the few other museums containing specimens of this unique and interesting ware.

In shape the Nazca pots are comparatively simple, and with a few exceptions do not show any modeling. A majority of the pots have a rounded base, with no handles, with no lip, and with the brim as wide as any portion of the pot. All the vessels shown on Plates III-IX are of this general type, ranging all the way from low flat bowls to tall narrow vases. Compare the low porringer-like bowls on Plate III, the cup-shaped vessels such as those on Plate IV, the beakers on Plate IX and the peculiar and interesting tall cylindrical vases on Plate VIII. These tall cylindrical vases seem to be especially characteristic of the Nazca ware.

For most of these shapes the sides may be either upright or flaring out. In two pots (Plate X, figs. 1 and 2; cf. also Plate XIII, fig. 1) the upper portion is slightly contracted and there is a simple lip. In the other pots or jars shown on Plate X the top is still more contracted and there is a low spout (broken off in three cases) but no handles or eyelets for suspension. Figures 1, 2 and 3 on Plate XI represent jars with this low wide spout, but each with two eyelets for suspension by a cord (cf. Plate XIII, fig. 1). Plate XI, fig. 5, has a knob where one of these eyelets should be, and nothing corresponding on the other side. Three pots (Plate XII, figs. 1, 2 and 3) have a central spout and a single curved handle. The third of these is a bottle with a high narrow neck. Three other pots (Plate XII, figs. 4, 5 and 6) have a double spout with connecting handle, a form not infrequent in other classes of pottery from the Peruvian coast. One pot (Plate XIII, fig. 3) has two fairly wide spouts but no connecting handle. The only complete double-bowled pot is shown on Plate XIII, fig. 1, but Fig. 5 on the same plate is half of a double pot, the other portion being lost. Of these Fig. 1 has wide mouths and is not of the musical type. Fig. 5 would appropriately have been a whistling pot but the spout seems not to have been so fashioned. While there appears to be considerable variety in shape, on the whole the form of the Nazca pottery is simple, though generally well-proportioned and with graceful lines.

In these Nazca pots there is next to nothing of the fine modeling and molding of ornament and figure that marks the

pottery of the northern coast of Peru. Only in a few cases is modeling resorted to at all, and then apparently to reinforce the effect of a painted human face or figure. Thus there is a slight projection of the nose and other features in Plate IX, figs. 2, 4, 5 and 6, Plate XII, figs. 1, 5 and 6, where the spout is made to represent a human head, and in Plate XIII, figs. 2, 3 and 4. In Plate XIII, figs. 5 and 6, which will be discussed later, the modeling is more elaborate and skillful. It is interesting to note that there is no trace of modeling in the case of the conventionalized rows of heads discussed later, nor in the grotesque semi-human figures. The more realistic faces seem to have suggested modeling.[1]

But the striking feature of the Nazca pottery is not the shape, nor the modeling, but the beautiful and unique painting, with its rich use of color and its varied design. As pointed out by Dr. Uhle in the accompanying paper, it was the polychrome nature of this pottery which first attracted attention to it, and it is this polychrome nature, more than anything else, that makes this ware distinctive.

A few words regarding the colors represented in the Nazca pottery herein illustrated may not be out of place. Plates III to XIV are reproduced from photographs taken on red-sensitive plates with color screen giving full correction, assuring as accurate a rendering of color values as is possible in monochrome. Five of the pots, selected as most typical of the coloring of the group, are shown in their true colors, in Plates I and II.[2] In these plates the actual pots have been photographed direct and reproduced by the four-color process, giving, it is hoped, more satisfactory results than obtained from colored drawings.

Almost all of the pieces contain much white or yellowish

[1] Cf. the figured pots shown in Berthon, Nouvelles Archives des Missions Scientifiques et Littéraires, N. S. Fasc. 4, Plate I; Joyce: South American Archæology, frontispiece; and Uhle, XVI Congress of Americanists, (Vienna) fig. 18b.

[2] Plate I is the same figure as is shown on Plate XIII, fig. 6. Of the four figures on Plate II, Fig. 1 is the same as Plate IX, fig. 1; Fig. 2 the same as Plate VIII, fig. 3; Fig. 3 the same as Plate VI, fig. 5; and Fig. 4 the same as Plate IX, fig. 8.

white, and some black. Deep red, red, orange-red, yellow and gray are each represented on about fifty per cent of the pots, while orange tint and brown are on only about half that number. About a dozen of the vessels have a little pink in the design; six, violet or violet-red tint; and one, blue. Fourteen pieces show traces of light blue in the ground color of the sides, generally only on one side of the vessel, while the rest of the ground color of the same vessel is white or yellowish white. The sides are usually covered with one or more bands of white (sometimes black, red, or yellow) ornamented with designs which are generally in many colors. In over half of the pottery the side is almost covered with a single broad ornamented band, separated from the unpainted base by a narrower solid band of red, black or brown. Twenty-seven of the vessels have their sides ornamented with series of narrower, figured bands, while their bases are painted white except in a few cases where the bases are black, reddish, or uncolored. In many of the pots there is also a painted band, generally reddish, reaching down the inside of the pot about one inch from the brim.[1]

The ornamentation of most of the Nazca pots in the Ficke collection is more or less conventionalized, though in some there is a more natural and realistic treatment. Motifs are most frequently drawn from the human face or figure in various aspects and combinations, sometimes in association with monsters or animals. Motifs are also drawn from various animals and plants, and perhaps from astronomical bodies or meteorological phenomena. There are other designs that appear to be simply geometrical. No one can be sure of this, however, because what appears to be geometrical may be a degenerate conventionalization.

ANIMAL FIGURES, ETC.

Of the animal figures proper shown in the Davenport collection perhaps the most natural are the four bird designs on

1 These details as to the color used in the decorations on the Nazca pottery are furnished by J. H. Paarmann, Curator of the Davenport Museum, who made the photographs for the plates and also the tracings from the pots used for the text-figures.

Plate III, figs. 3 and 10, and Plate IV, figs. 7 and 12. These are well drawn and delicately colored.

Fish figures are used in the design on the richly colored pot shown on Plate XIII, fig. 1, a rather unique specimen in the collection. This pot, with a dark background, also shows snails and perhaps other marine objects, all encircled by gracefully curved seaweed. One-half of this double pot has not been painted except for the fish ornament on the inside of the brim. Fish are used for an ornamental band to decorate Plate V, fig. 6, and in a different form Plate III, fig. 6. What seems to be a highly conventionalized fish design, found elsewhere in Peru, is found on Plate X, fig. 4.[1] The figure on Plate IV, fig. 3, appears to represent some kind of an aquatic object, as do the more conventionalized figures in the bands on Plate III, fig. 1, and Plate VI, fig. 2. It seems to be noteworthy that pottery ornamented with fish or other aquatic designs should be found in an almost dry valley like that of Nazca.

The llama is represented on Plate X, fig. 3, the arrow-like figures perhaps suggesting a hunt. Mice are found in connection with the human-monster figure, Plate II, fig. 1 (text-fig. 2).

Designs of two or more forms that may represent pods or beans of some plants are found on Plate V, fig. 7, and on Plate VII, fig. 8, as well as in connection with certain human-monster (Plate XI, fig. 2) or human (Plate XIII, fig. 3) designs.

Of the various geometrical designs, parallel lines, dots, bands, zigzags, diamonds, triangles, rectangles, circles, checks, scrolls, frets, etc., it will have to suffice to call attention to their variety, to the frequent recurrence of the same figure, the stair pattern for instance, and in some cases at least to the skill with which they are handled. Some of these show the influence of textile art; others very likely can be traced back to conventionalized ornament. Generally they are in narrow bands or otherwise secondary to the main figure of the pot, but in other cases they furnish the chief decoration (Plate VIII, fig. 4; Plate IX, fig. 9; Plate XII, fig. 2, etc.).

1 Cf. C. W. Meade: "The Fish in Ancient Peruvian Art" in the F. W. Putnam volume, pp. 126 ff.

FIGURE POTS

Of the human head and human figure pots, mention has already been made of those in which modeling is used to reinforce the effect of the painting. Plate IX, fig. 2, shows a dark brown face in low relief and the varied ornamentation indicates the dress of the individual. Plate IX, figs. 4 and 6 show faces with raised noses. In both there is a hood-like head-dress coming down close over the eyes and caught under the chin. In both there are bands around the forehead, which may indicate a turban. In Fig. 4 there are two wide oblique strokes from the eye across the cheek, while in Fig. 6 of the same plate there is a red triangle under each eye. In Fig. 4 the lines for eyebrows and mustache are notched and there are a number of upright lines on the chin, perhaps to represent a beard. In this Fig. 4 there is a clearly marked blue triangular pendant to each ear. In the large face at the bottom of Plate IX, fig. 5, there is a slight projection of the nose. In Plate XII, figs. 1, 5 and 6, the spouts are modeled and painted to represent human heads. In the last of these the flaps of a shawl are crossed and fastened under the chin, while down the front the straight lines of varied colors almost surely indicate a gay feathered poncho.

Of the pots shown in Plate XIII, Fig. 2 represents a round-faced and round-bodied being with red arms and legs. Fig. 3 has two spouts, each for a similar figure. On these faces lines outline the hoods and there are also red and black lines that indicate bands that cross the shoulders. The red arms are bare and in each hand are held three or four objects, perhaps pods. Similar objects are found in Plate VII, fig. 8, and perhaps elsewhere. In Plate XIII, fig. 4, a brownish pot, the arms are slightly modeled and one of them holds some object like a club or fruit.

The quaint human figure in Plate XIII, fig. 5, is playing a pan-pipe in which five mouth holes are indicated.[1] Just such a

1 Cf. Charles W. Mead: Musical Instruments of the Incas, Plate IV, figs. 1 and 2 (Amer. Mus. of Nat. Hist. Guide Leaflet No. 11). Cf. also the figure playing a pan-pipe shown by Uhle: Pachacamac, Plate 5, fig. 5.

pan-pipe, or syrinx, is found in the collection and is shown in Plate XIV, fig. 1. This figure has a hood like that in Plate IX, figs. 4 and 6. The white band over the shoulder is like an epaulet. There is a white girdle and breechcloth and the bottom of the pot indicates the bare red legs and feet.

But the gem of the figure pots in the collection is the patient personage shown in Plate XIII, fig. 6, and in color in Plate I. In this the head stands out in high relief, the arm is successfully separated from the body and the bent knees are effectively modeled to show the squatting position. The feature of the dress is the black and white checkered poncho thrown over the shoulder and running around the body. Above this are large squares of several colors which may indicate another garment. Below, the body is bare, except for the white breech cloth and girdle. The feet, drawn under the body, are indicated in the painting. On the head is a maroon turban with white bands and with pendants at the sides of the eyes. Form and color are both skillfully used and the primitive artist deserves credit as a modeler as well as a painter. Unfortunately this pot was not recovered complete, but even in its fragmentary state it makes an attractive artistic appeal.

ROWS OF FACES

The human face is often used in rows running around a pot. These appear merely like ornamental bands but they may have other significance. Of these there are at least four types. First is the row of full faces, always with yellowish color and open eyes. Typical examples are found in Plate II, figs. 2 and 4, but rows of these faces are used in a number of other pots. Cf. Plate III, figs. 5 and 6, Plate VIII, fig. 5, and Plate IX, fig. 9.

A second type is in profile, with sharp nose and chin, closed eyes, and with a conspicuous upright head-dress. A good example of this is the top band of Plate II, fig. 3. Other cases are Plate III, fig. 7, Plate VII, fig. 9, and Plate VIII, fig. 8. At first glance this type suggests a North American Indian with chieftain's feathers. Closer examination shows that this

head-dress is a modification and simplification of the three-pronged or three-feathered head-dress of the multiple-face human monster.[1]

A third type of faces in rows appears to have for its distinguishing characteristic a cord-like line emanating from the forehead or nose and ending in a knot or tassle. Possibly this cord is that by which the heads of victims were suspended. These faces are in profile with the eyes open in Plate V, figs. 1 and 2, in both of which cases the chin appears to be bearded. There is a similar profile face with the eyes closed on Plate IV, fig. 10. On this same pot a gap between the ordinary heads is filled with a single upright full face with the eyes closed and with a line coming from the top of the head. A full face, with the eyes closed and the line coming from the top of the head, is also found as the chief decoration of Plate X, fig. 2, but with less human character. A narrow band of these faces is also found in Plate VIII, fig. 8.

A fourth type, much conventionalized, is found in three bands around Plate VI, fig. 6. The mouth, eye, nose, and ear can all be distinguished. This same face is found between the spines in Plate VII, fig. 7, and Plate III, fig. 12. In the first of these two it appears to be still more conventionalized in a band down the side of the body (text-fig. 1). A comparison of these figures would make an interesting contribution toward a study of the development of convention in design in primitive art.

Besides these general recurring types there are other more or less peculiar faces or parts of faces, some perhaps drawn from these types or from some of the human-monster forms, and some so conventionalized as to be hardly recognizable. Cf. Plate II, fig. 3, Plate VII, fig. 9, Plate III, fig. 12, the lower row in each case, also the narrow middle band of Plate IX, fig. 5. Four faces radiating from the center like rays of the sun are found on the upper surface of Plate XI, fig. 4, making an effective decoration.

1 Compare also the profile faces on the side panels on the stone gateway at Tiahuanaco. Stübel and Uhle: Tiahuanaco, Plate 15.

In connection with the repetition of faces in rows, attention may be called to the constant recurrence of the human face in other designs. In the human-monster figures the face is the most prominent and most stable feature, the typical face remaining even when the body and other features are almost entirely modified. Moreover additional faces are frequently indicated whenever there is a possible excuse for so doing. At the end of a tail or a tongue, anywhere, we may expect a Nazca artist to put in the few strokes necessary to suggest a face.

The full human figure, while rare, is shown in the curious beings in Plate IX, fig. 3, and another remarkable creature with a human face at least is found in Plate XI, fig. 1.

HUMAN MONSTER FIGURES

Thirty-one of the pots in the Ficke collection, or approximately one-third, represent in some form or other a combination of man and beast, an uncanny human-monster. Some of these may perhaps be nothing more than men in the dress of a bird, or of a serpent, or a centipede, or scorpion, or some other animal. Others might perhaps be called animals with men's heads. Others look like multiple faces surrounded by tentacle-like projections. But all of them seem to be curiously inter-related. It is possible to establish certain groups or types, and yet without exception some of the characteristics of each of the groups will be found in others. This is especially true of the typical faces. A careful examination and comparison of many examples of these human-monster figures should help to make clear the evolution of the types. A description of the pots in the Davenport collection is here undertaken as a contribution toward such a study. In doing so the human-monster figures are for convenience tentatively classed into six type-groups.

TYPE A.

Of the various human-monster types the first to attract attention is the formidable creature shown on three of the Davenport pots on Plate II, fig. 1, (same pot Plate IX, fig. 1),

Plate VII, fig. 7, and Plate VII, fig. 6. Of these, Plate VII, fig. 7, (text-fig. 1) is one of the fine pots of the collection, made of well baked clay, very thin but sound, precise in its shape, and with a smooth polished surface. The drawing is carefully done, the lines straight, and the varied colors laid on smooth and even.

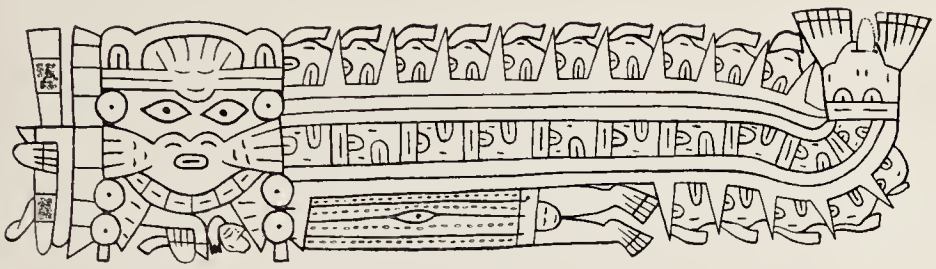

Fig. 1—Type A (Plate VII, fig. 7)

Fig. 2—Type A (Plate II, fig. 1)

The figure itself may be described as having a human face and hands, a body the upper and main portion of which is that of some lower animal, perhaps a centipede or scorpion, the lower part of the body feathered, and human legs trailing back from this lower part of the body. The head is always turned so as to show the full face, raising an interesting problem in the psychology of primitive art: why is it that certain peoples cling to the full face, seldom using the profile. The face itself has what appears to be a "mouth-mask" extending with wing-like projections to each side. There is a similar narrower band across the forehead with a simplified human face in the center, a three-lobed "crown" above, and wing-like extensions to the

sides.[1] There are two or more disc-like ear pendants on each side. Especially noteworthy is the extended right arm grasping a staff, much as in the Tiahuanaco stone figure. These characteristics are common to the three pots mentioned.

There are certain differences. In Plate VII, fig. 7, (text-fig. 1), the left hand is bent under the face and is grasping a human head. The upturned tail ends in a human face with extended tongue and with hands. The spaces between the spine-like projections are filled with a conventionalized human face and the same face, still more conventionalized, is used as the ornament for the band down the center of the body. In Plate II, fig. 1 (text-fig. 2), also a well made and well preserved pot, tentacle like projections are found under the face and along the under side of the body. On the top of the body the pointed spines of the other two figures are replaced by a three pronged design between which are figures of mice. The same device appears at the end of the tail instead of the face in the other two cases. The figure in Plate VII, fig. 6, has both of the hands extended and grasping the staff instead of one as in the other.

The type of face and figure on these three pots is found on specimens in Paris and London as well as in Davenport.[2] In the British Museum vase, figured by Joyce, the feathered lower body is contracted and the shortened human legs are under the body, so that the top-heavy body is apparently standing upright. In this figure the two hands grasp the staff, and the body has the typical pointed spines and the face at the end of the tail.

TYPE B.

There are four pots, Plate VII, fig. 3; Plate IV, fig. 5; Plate VII, fig. 5, and Plate V, fig. 9, in which the face is more or

[1] In connection with this "crown" and its face, attention may be called to the frequency with which in primitive South American art men are represented with a head-dress typifying some animal with the face directly over the man's forehead.

[2] Cf. Berthon, Plate III; Joyce, "The Clan-Ancestor in Animal Form as depicted on Ancient Pottery of the Peruvian Coast," in Man, Vol. XIII, text-fig. 1, page 114.

less similar to that described for Type A, but while the body corresponds to the upper part of the body in Type A, the feathered lower part and the trailing legs are absent. It has the wave-like spines, the colored bands, and in all cases the band of dots, lines, spots, or figures down the center. In three cases the body is rounded at the end, but in Plate VII, fig. 5 it has a face and hands at the end. This is not surprising, for the Nazca artists put faces everywhere.

Fig. 3.—Type B (Plate VII, fig. 3)

Of the faces on these pots, that on Plate VII, fig. 3 (text-fig. 3), is an excellent example of the face figured on the best Type A pots, as Plate II, fig. 1. It has the two hands extended and grasping the staff as in the others.

With this type of face in mind, when we examine Plate IV, fig. 5, we find that the face is horizontal on the pot instead of vertical. Otherwise the typical features of "mouth-mask," "crown," etc., are still present, although the mask has wings more like a butterfly and the crown is more plume-like. Both hands are extended on around the pot and both are grasping the staff exactly as in Plate VII, fig. 6. When this pot is held sideways so as to get the face upright the hands appear something like pendants hanging downward from the face. On Plate VII, fig. 5, the wings of the mask extend upward more and the crown is differently shaped. The hands reach out in front but are not grasping a staff. The tongue is prolonged and has a small face at the end. On Plate V, fig. 9, the face is simpler. The mouth-mask is not prominent or is perhaps absent, but the crown is present, divided into three almost equal lobes. The two hands are extended but much conventianalized and the staff is absent. The tongue is prolonged.[1]

[1] A similar pot is figured in Joyce, Man, Vol. XIII, text-fig. 3, page 115. In the Berlin museum is a pot with a figure of this type with an extended body in the shape of a letter S, curved up over the vessel and down the other side.

Taken as a group the resemblance between the figures of this group and those of Type A is marked, the chief difference being the omission of the feathered lower part of the body and the trailing human legs.

The centipede (?) body, with the wave-like spines and the central ornamental band, is found on Plate V, fig. 4, as a design running around the pot, without head or tail. The upper portion at least of the ornament on Plate III, fig. 12, is apparently of the same origin. The same is probably true of the band around the pot shown on Plate V, fig. 5.

TYPE C.

Next to be considered are three pots, Plate VII, fig. 1 (text-fig. 4), Plate VII, fig. 10, and Plate XI, fig. 3, with a human-bird figure. The horizontal lines rather clearly indicate feathers, and the wings and tail are shown. Along the top of the

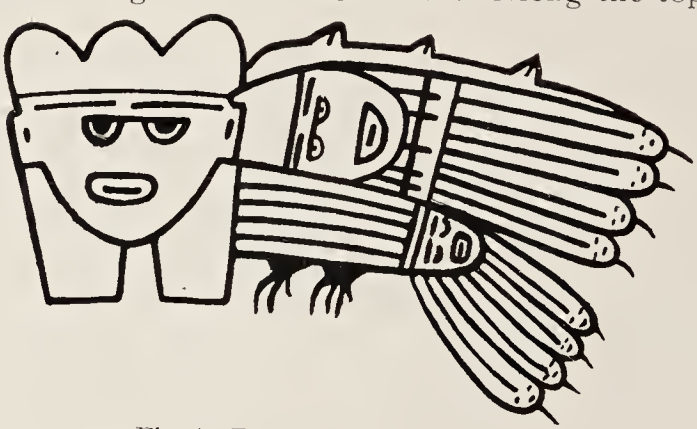

Fig. 4—Type C (Plate VII, fig. 1)

Fig. 5—Type D (Plate IV, fig. 6)

body is a narrow band with spines as in the Type A figures. It resembles the spines along the back of a sturgeon. In all

cases there are two feet under the body, and not trailing as in Type A. In Plate VII, fig. 1, the feet are those of a bird, in Plate VII, fig. 10, those of a human being, and in Plate XI, fig. 3, doubtful.

In all cases the heads are upright and show the full face. They are simpler than the typical face of Type A, being more like the face of Plate V, fig. 9. The "mouth-mask" is not present, but the three-lobed "crown" is. There are flap-like pendants to the face resembling the hands in Plate V, fig. 9, except that they are not fingered.

TYPE D.

Very like these human-bird pots except that the figure is more like a reptile than a bird, are the three pots, Plate XI, fig. 2 (text-fig. 5), Plate IV, fig. 6, and Plate IX, fig. 10.[1] In all these the long tail is curved upwards as in Type A. There are two feet on which the body rests, the toes being marked. The head in Plate XI, fig. 2, and Plate IV, fig. 6, is upright and shows the full face. In Plate IX, fig. 10, it is horizontal. The hands (or fore feet), in all cases fingered, appear like pendants to the face as in Plate V, fig. 9, and all the figures of Type B.

The faces bear a close resemblance to those of Type A. The "mouth-mask" is in evidence in Plate XI, fig. 2, and Plate IX, fig. 10, and the three-lobed "crown" in Plate XI, fig. 2, and Plate IV, fig. 6.

All three figures have podlike projections hanging or flying like banners from the head or body. This pod, recurring as it does, must have some significance.

TYPE E.

We come now to a long series of grotesque faces very typical of Nazca pottery. On first appearance these appear to be nothing but a confused mass of multiple faces and tentacle-like projections. A closer examination shows that these complex figures are composed of various elements, almost every

[1] A figure of this type is shown by Forbes, Illustrated London News, fig. 1, Dec. 6, 1913.

one of which is present in one or more of the types already discussed. This is especially evident in the four pots taken to represent this type, Plate VI, figs. 3 and 4 (text-fig. 6), Plate

Fig. 6—Type E (Plate VI, fig. 4)

II, fig. 4 (same pot Plate IX, fig. 8), and Plate IX, fig. 7. In all these there is a spined or jointed body very much like the upper part of the body in Type A.[1] There are the same trailing legs in all cases in almost exactly the same form and position. The feathered under part of the body is replaced by what looks like a wide girdle or short skirt, with an extended bifurcated tail piece. The arms and hands, except in Plate II, fig. 4, in which they are missing, extend outward horizontally, but do not grasp a staff.

An examination of the face or faces makes it possible to single out the elements of the typical faces of Type A. The "mouth-mask" is much narrowed and splits at each side into four elongated scrolls or tentacles. On the other hand the three-lobed "crown" is much enlarged and each of the three lobes developed into three-pronged tentacles. In addition there are tentacles extending to the sides. The face on the crown, which was regularly suggested in the Type A pots and occasionally in Type B, is given much greater prominence; in fact, it appears as the chief face of the figure, although the eyes of the old original face are always found below this crown and above the mouth-mask. It does not seem possible that the regular recurrence of these elements could be accidental. The

[1] For comparison with this position of the legs and girdle compare the painted figure on the pot shown by Berthon, Plate I.

feature of this type that perhaps more than anything else gives it its distinctive appearance is the development of the tentacles.

a b

Fig. 7a—Type E (Plate II, fig. 4). 7b—Same, reversed

The figure in Plate II, fig. 4 (text-fig. 7a), is upright on the pot instead of horizontal as usual, so that it seems to be standing on its feet. The spined body appears more like a flowing head-dress than a body proper. But when the figure is reversed (text-fig. 7b), and placed in the same position as the others, the relationship to the type is apparent.

In Plate IX, fig. 7 (text-fig. 8), the body is much shortened and contracted; it is less a feature of the design. The hands are also poor and are not successfully connected with the balance of the figure.

Fig. 8—Type E (Plate IX, fig. 7)

An interesting feature of this type, as well as the following, is the addition of small barbs or thorn-like projections to the edge of the figures wherever space gives opportunity.

TYPE F.

In the next group of pots, Plate II, fig. 3 (text-fig. 9), Plate VIII, fig. 7, and the upper band of Plate I (text-fig. 10),[1] there

Fig. 9—Type F (Plate II, fig. 3)

Fig. 10—Type F (Plate I)

is a general resemblance to the figures of Type E. The extended hands are the same, but in Plate II, fig. 3, they are not fingered, although the thumb is indicated by the outline. The "mouth-mask" is indicated in at least three of the figures on Plate VIII, fig. 7, and on Plate I, but not so clear on Plate II, fig. 3. The three-pronged or three-plumed "crown" is evident in Plate II, fig. 3 and in Plate I, in which last case it is doubled. The extended human legs, with skirt and tail piece, are found in all three cases.

The unique feature of this type is the body, which is now contracted into a prolonged tentacle of uniform width, generally with two right-angled bends to bring it to one side so as to avoid the legs. It is pointed and there are two or three groups of rounded or pointed projections. It is like the spear-

1 Examples of this type are figured in Joyce, Burl. Mag., text-fig. 2, and in Berthon, text-fig. 19.

head end of certain of the mouth-mask and crown tentacles of the Type E figures.

Another feature is that in these pots the tongue is regularly extended and in form often resembles the pointed end of the contracted body. This extended tongue serves reasonably easy as a connecting link between multiple faces. Thus in Plate I, (text-fig. 10), there is a duplication of the crown, the central tentacle of the lower face becoming the tongue of the upper one.

Fig. 11—Figure on Plate IX, fig. 5

There seem to have been humorists in Nazca as well as inventors and devotees of the grotesque. As evidence there is the figure on Plate IX, fig. 5 (text-fig. 11). Here there are the extended human legs, skirt and tail piece as in the others, the contracted body, and a duplicated "crown" with the tentacle of one face becoming the tongue of the other. But when we look for the regular conventionalized face, mouth-mask and hands, we find instead a caricature of a face drawn in profile. The long nose would do for Cyrano de Bergerac. The extended tongue, equally long, would do for a naughty child. The horn-like ear is equally prominent. The eye, as would be expected, is drawn as though seen from the front. The face resembles that in the lower band on Plate II, fig. 3, but as would be natural for a humorist it is more realistic.[1]

MISCELLANEOUS FORMS.

The number of types might be still further increased. In addition to the figures already described there are in the Dav-

1 Cf. the tall vase figured by Uhle, XVI Congress of Americanists (Vienna) fig. 18b, page 368.

enport collection eight or nine pots with different designs probably derived from the types noted, especially from E and F, and it is reasonable to suppose that a study of other available collections of Nazca pottery would add new varieties. Of the figures on the eight or nine Davenport pots just mentioned some may be types, others confused, simplified or degenerate forms.

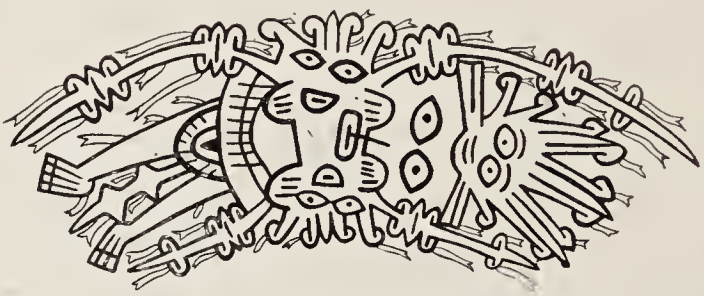

Fig. 12—Figure on Plate VI, fig. 7

A single pot in Davenport, Plate VI, fig. 7 (text-fig. 12), shows an interesting design bringing out many elements of the last types. When the pot is held sideways, the figure is seen standing on erect legs. The lower part of the body is surrounded by a girdle. The mouth-mask element is widened and at each side is the now familiar type of re-duplicated face facing the center. Above this are the eyes of the original face and above that the crown with its face and its three prongs each with three divisions. The outer tentacles of the side faces of the mouth-mask are lengthened and extended upward and downward.[1]

Plate X, fig. 8, represents a confused form with hands and legs and distorted mask and crown.

The ornamentation of Plate X, fig. 6, is typical of the face part of Type E, as will be seen by a comparison with Plate VI, fig. 3, but the hands, legs and body are entirely omitted. The ease with which the hands, body and legs drop off is shown in some of the pots already described in which in repeating the figures on the ornamental bands, the artist has omitted these elements. Thus the body and legs are omitted in three of the

[1] This figure bears a general resemblance to that shown on the frontispiece of Joyce's South American Archæology.

figures in Plate VIII, fig. 7, being found in only one. The hands, body and legs are all omitted in one of the figures on the upper band of Plate I.

Still more of the typical features are omitted in the upper band of Plate II, fig. 2, in which all that is left is a series of four faces developed from the crown type, connected with the tentacle-tongue combination, the lower face having a bifurcated tongue.

What perhaps might be considered another type is found in Plate VIII, figs. 5, 6 and 8. Of these Fig. 6 has an upturned human face, and rudimentary human hands are preserved in two or three of the four figures. In the others there are eyes and tentacles, but the meaning of the figure seems to be gone.

The rather effective decoration of Plate XII, fig. 4, and perhaps the crab-like creature of Plate X, fig. 9, make use of the elements at least of the figures under consideration.

Looking back over the series as described we find that many of the features of the highly developed human-monster found in what has been called for convenience Type A are found preserved through many of the other types.

The "mouth-mask" has been traced in Types B, D, E, and F, and in some of the miscellaneous forms. The "crown," almost always with a face, and with three lobes first and three tentacle prongs or three plumes later, is found persistent to the end; in fact, the face on the crown becomes the chief face of the decoration in some of the other types. The staff grasped by one or two hands is found only in Type A and two examples of Type B. The two extended hands in one of the Type A pots recur in all the Type B pots, are found in flap-like projections, generally fingered, under the faces of the Type C and D pots, are found in practically all the pots of Types E and F, and in a rudimentary state even in some of the degenerate designs. The centipede (?) upper part of the body is emphasized in Type B, is suggested by the spined back of the bird figures of Type C, is perhaps related to the animal bodies of Type D, is clearly present in Type E, and is preserved in a much contracted form in Type F. The bird-like or feathered lower portion of the body is absent in Types B and D, but there is

a bird body in Type C and a bird dress is indicated in the skirt or girdle and tail pieces of Types E and F. The extended human legs of Type A occur regularly in Types E and F in the identical position.

Undoubtedly this figure has some relationship to other human or human-monster figures found elsewhere in Peru, or in other parts of South and Central America. There are elements that suggest certain features of the stone figures at Tiahuanaco and Chavin de Huantar as well as pottery figures from other portions of Peru in Tiahuanaco style.[1] But it is not the purpose of the present paper to enter into that discussion. Nor is it the purpose of the present paper to go into the origin of the figure, nor its mythological or other significance. Nor is it the purpose of the present paper to discuss why these Nazca people, skilful as they were in drawing, preferred to devote their efforts to these grotesque combinations of man and beast, instead of portraying the human figure in its simplicity and beauty. Evidently for them this human-monster figure had a peculiar fascination. Its importance in the Nazca Valley is shown by its persistent recurrence on such a large proportion of the pots in the Ficke collection at Davenport.

Taken as a whole, the samples of workmanship and art left by these early inhabitants of the Nazca Valley give an impression of great mechanical skill in manufacture of the pottery, which is fine in quality, thin, with a smooth surface, and carefully shaped. Although apparently made without a wheel, a segment would show an almost perfect circle of uniform thickness. Equal skill is shown in the drawing of the lines which are in some cases almost as fine as though drawn with a modern draftsman's pen. Skill is also shown in the uniform laying on of color, to say nothing of the very remarkable knowledge which enabled them to use such a variety of colors in their painted decorations. From the artistic point of view, the most conspicuous feature of the Nazca work is this luxurious use of color in their designs. While ordinarily

1 Cf. Uhle: Pachacamac, Fig. 16, page 26 and Uhle: Moche, Soc. des Americanistes de Paris, New Series, Vol. X., Plate Vb, and fig. 16, No. 2.

the primitive artist in any part of the world is satisfied with one, or with two or three colors, the Nazca painter used from six to twelve. Generally these colors are used so as to produce a pleasing harmonious effect. The drawing is sometimes handled with considerable delicacy and grace, and always effectively, even in the fantastic and grotesque human-monster and multiple-face figures. While there is some beautiful and lifelike drawing, as in the case of birds, the constant repetition of the same figure on many pots shows that Nazca workmen in general copied, imitated and modified, probably more than they created. This accounts for an increasing conventionalization, for an increasing perfection of work in the hands of a superior craftsman, and on the other hand for a tendency to degeneration in the hands of a careless or ignorant workman. The luxurious use of color corresponds to a somewhat similar multiplication of detail in the design. The Nazca artist added ornament to ornament, seldom leaving any nook or corner uncovered. This means that he cannot be judged by "classic" standards, but judged by his own standard he must be given credit for having produced, under unfavorable conditions, objects of unusual and remarkable beauty.

II.—NOTES ON THE PERUVIAN POTTERY OTHER THAN NAZCA.

In addition to the Nazca pottery there are in the Davenport collection presented by Mr. Ficke close to three hundred specimens of pottery and other antiquities from other parts of Peru. The wares represented are of types more familiar to American and European museums containing Peruvian collections and will therefore be described more briefly, although every pot is figured in the accompanying plates (XV to XXV) and the miscellaneous articles of wood, copper, silver, stone and fabric are shown in Plate XXVI.

In absolute contrast with the richly colored Nazca ware is the collection of black pottery numbering over one hundred specimens, more than half of them from Ferrenafe and Chiclayo, both near Lambayeque on the far northern coast of

Peru.[1] In all of these whatever artistic merit there may be comes from the form, and the modeling and molding of design and figure. On the whole these pots have good shape, some of them being very graceful, Plate XX, fig. 11, for example.

As might be expected there is a great variety both in shape and design. In contrast with the rather open ware of Nazca most of them have globular bowls and there are tubular or funnel-shaped spouts. They may be without handles (Plate XX), with a single curved handle (Plates XXI and XXIV), or with an inverted Y handle (Plate XXIII). There are also pots with a peculiar W-shaped combination of spouts and handle (Plate XXIV, figs. 12, 15, 16 and 17). Of the double pots, the so-called musical or whistling jars, there are eleven specimens in this black ware (Plate XXV). Three pots (Plate XV, figs. 1, 2 and 3) are of "Inca" type with pointed base.

While a few of the pots are plain most of them are ornamented. This may be done by indentation or low relief, or by realistic or conventional modeling. The spout or the bowl itself may be used to represent some object, or the whole pot may be a realistic imitation of some animal or plant. An examination of the plates will, in addition to human figures, show birds, fish, puma heads, llamas, monkeys, serpents, shells and perhaps other animals as well as gourds, maize, pods and other fruits. Some of these, like the fruit (Plate XXII, fig. 19), must be an almost exact replica of the natural object. On about a dozen pots (Plate XX, fig. 13, etc.), there is a peculiar sprawling figure with upturned head, and with extended legs and tail, in all cases the spout coming up through the body of the animal. Perhaps even more interesting are the pots representing human faces or figures. While some are types and without much individuality, others, like Plate XXIV, figs. 6, 8 and 10, are more realistic. Curious are the twin figures shown in Plate XXV, fig. 4, with joined hands. Two doll

[1] All the pots shown on Plates XX to XXIV are of this black ware, as are all the double-pots on Plate XXV with the exception of the first two figures. Other black pots are shown on Plate XV, figs. 1, 2 and 3 and Plate XIX. figs. 7, 8, and 27.

figures (Plate XIX, figs. 7 and 8), both from Ferrenafe, are also of black ware.

In many ways similar to the black ware just described is the dull red pottery, ranging from a dark brick red to a pale terra cotta. The majority of the specimens of red pottery are unpainted,[1] but in many simple use has been made of paint. A dozen or more of the specimens come from Ferrenafe, although the black ware appears to have been the common form in the northern part of Peru. In shape and method of treatment the red ware is on the whole much like the black. A number of these red ware pots have the inverted Y handles (see Plate XVIII), but none in the collection have the W-shaped combination of spouts and handles, and none are of the two-bowl type.

An interesting specimen is the pot from Trujillo with a well modeled human face (Plate XVIII, fig. 2). Others show animal or plant forms. The use of indentation and low relief is also found, examples being a bird design on a flattened pot from Ferrenafe (Plate XVII, fig. 12) and a conventionalized geometrical design on a Chiclayo pot (Plate XVIII, fig. 12).

On the painted dull red ware white paint is the most commonly used, or there may be combinations of white, brown and black paint. Sometimes this appears merely as bands of white paint, (Plate XV, fig. 18). In other cases white or other paint is used in addition to low relief, molding or modeling. (Plate XV, fig. 12, Plate XVIII, fig. 5, Plate XVI, fig. 1, Plate XVII, fig. 9, Plate XVIII, fig. 6).

A number of pots (Plate XVI, figs. 11, 16, 17, 18, 19 for example) are of a rather coarse ware, with black and red paint, or simply black paint, on a white background. The ornament is in straight lines or at most much conventionalized. In at least one case from Huacho (Fig. 19), with a net-like design in red and black, the textile influence is very apparent.

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1 Unpainted dull red spots are figured as follows: Plate XV, figs. 6, 9, 11, 16 and 19; Plate XVI, figs. 2, 3 and 8; Plate XVII, figs. 1, 6, 8 and 12; Plate XVIII, figs. 1, 2, 9 and 15; and Plate XIX, figs. 18, 19, 24, 25, 26 and 28.

Several of the figure pots and dolls also have white, black and red paint (Plate XIX, fig. 20) or white and black paint (Plate XIX, fig. 12), the latter from Chiclayo.

Fig. 13—Vase with maize design

There is one beautiful vase of somewhat coarse red ware entirely covered with a white "slip" (Plate XV, fig. 8, text-fig. 13). This is a small gracefully shaped vessel resting on a slender base. The design, which stands out in strong relief, represents growing maize plants with stalk, leaves, ears, and

tassels. Around the rim is a band the incised ornament of which is made up of neat scroll work. There are no data to show from what portion of Peru this specimen came. It is, of course, not surprising to find maize, or Indian corn, in Peruvian decoration. Ears of corn have been found preserved in burials and can be seen in the New York and other museums. Ears of corn are also represented in various examples of Peruvian pottery. In the Davenport collection there is a small stone object (Plate XXVI, fig. 22), in the shape of an ear of corn.[1]

Another white vessel on a similar base but with a wider bowl is peculiar in that the bowl is double, the inner bowl being solid and the outer covering made of open work. The base is also perforated. There is a frog clinging to the rim. This vase (Plate XV, fig. 7) comes from Huacho.

Three pots, with delicately and gracefully drawn designs in red paint over a white or creamy surface, are of interest on account of the difference between the classic restraint of their ornament and the wanton luxury of the polychrome pottery from Nazca. One of these pots (Plate XVII, fig. 10) shows a long-billed bird; another (Plate XVIII, fig. 16) is geometrical, while the third (Plate XVIII, fig. 17) has a beautifully curved scroll terminating in the bare suggestion of a bird's head. While the exact locality from which these pots came is not known, they are of an early type which is associated with Trujillo and that portion of Peru.[2]

Two beaker-shaped vessels (Plate XVI, figs. 5 and 7), the first from Huacho and the second undetermined, appear to show Tiahuanaco influence. The first of these, a dull brick red pot, has a very conventionalized band around the rim. The second, a coarse vase with a rough surface, is painted in black, brown and white, representing an upright human figure with a peculiar head-dress.

1 Reiss and Stübel: Ancon, Plates 105 and 106; Meade: Peruvian Mummies, Am. Mus. Nat. Hist. Guide Leaflet 24, page 17; Joyce: S. A. Archæology, Fig. 27d.

2 An appreciative discussion of the artistic merit of this ware, by Sir Charles Hercules Read, is found in the Burlington Magazine, Vol. 17, pp. 22 ff.

A very deep rich coloring, with a general tone of mahogany or reddish brown, characterizes several pots, interesting examples being a pot from Pachacamac (Plate XVI, fig. 14) and one from Huacho (Plate XVI, fig. 13), the design of both showing textile influence. Both of these have an exquisite effect. A somewhat similar pot is shown on Plate XVI, fig. 15. Almost equally rich coloring of somewhat the same tone, but duller, is found on an Inca-type pot (Plate XV, fig. 5), and on two double-bowl pots (Plate XXV, figs. 1 and 2), the latter from Ferrenafe. A barrel-shaped pot (Plate XV, fig. 13) has a rather effective textile design in buff and brown.

There are a number of other pots of varied ware and design in which paint is used in the decoration either with or without modeling. All of these are shown on the accompanying plates.

Of the "arybals" or pots of the so-called Inca-type there are six specimens (Plate XV, figs. 1-6). These have a high neck with flaring rim, a bowl with a pointed base, two handles low down and a knob or puma head on the shoulder. Of these, two (Figs. 4 and 6) are of red ware, the latter from Cuzco; three (Figs. 1, 2 and 3) are black, and one (Fig. 5) is of a rich reddish-brown coloring with a decoration very similar to that figured by Uhle, from Pachacamac.[1] One of the double pots (Plate XXV, fig. 5), from Pachacamac, also has bowls of this Inca type with pointed base and low handles.

In addition to the pottery which has been so briefly described, the Ficke collection in Davenport contains a number of textiles showing the skill of the Peruvians, both in workmanship and design (Plate XXVI, figs. 29 to 38). These pieces of brilliantly colored cloth are of unusual interest, not only on account of their own artistic merit, but for comparison with similar designs on the pottery. There are also various articles of wood, stone, shell and gourds, as well as of copper and silver, all shown on the same plate.

These textile, metal and other objects together with the well made and beautiful pottery of so many types, show the degree of civilization that had been attained by the early inhabitants of different parts of Peru. The modern high estimate

[1] Uhle: Pachacamac, Plate XVIII, fig. 1.

of that complex civilization has been still further strengthened by the discovery of the remarkable many-colored pottery of Nazca, of which the Davenport museum is fortunate enough to possess such a large collection.

Davenport, Iowa,
February, 1914.

Bibliographical Note.—Without any attempt at being complete, attention may be called to the following illustrated published material dealing with the Nazca pottery of Peru:

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Berthon, P.: Étude sur le Précolombien du Bas-Pérou. Nouvelles Archives des Missions Scientifiques et Littéraires, Nouvelle Série, Fascicule 4 (pages 53-126) Paris, 1911.

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Joyce, T. A.: "On an Early Type of Pottery from the Nazca Valley" in Burlington Magazine, Vol. 22, pages 249 ff. (Feb., 1913).

Forbes, Henry O.: "A New Type of Pottery from Peru" in London Illustrated News, Vol. 143, pp. 930, 954-956. (Dec. 6, 1913).

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Plate II—Pottery from Nazca, Peru, colored.

Plates III to XIII—Pottery from Nazca, Peru.

Plate XIV—Objects from Nazca, Peru.

Plates XV to XXV—Pottery from Peru, other than Nazca.

Plate XXVI—Miscellaneous Objects from Peru, other than Nazca.

Plate XXVII—Sketch Map of Peru.

[This map has been compiled from various sources, among them the archæological map of the west coast of South America by Charles W. Mead.]

Figure Pot from Nazca, Peru

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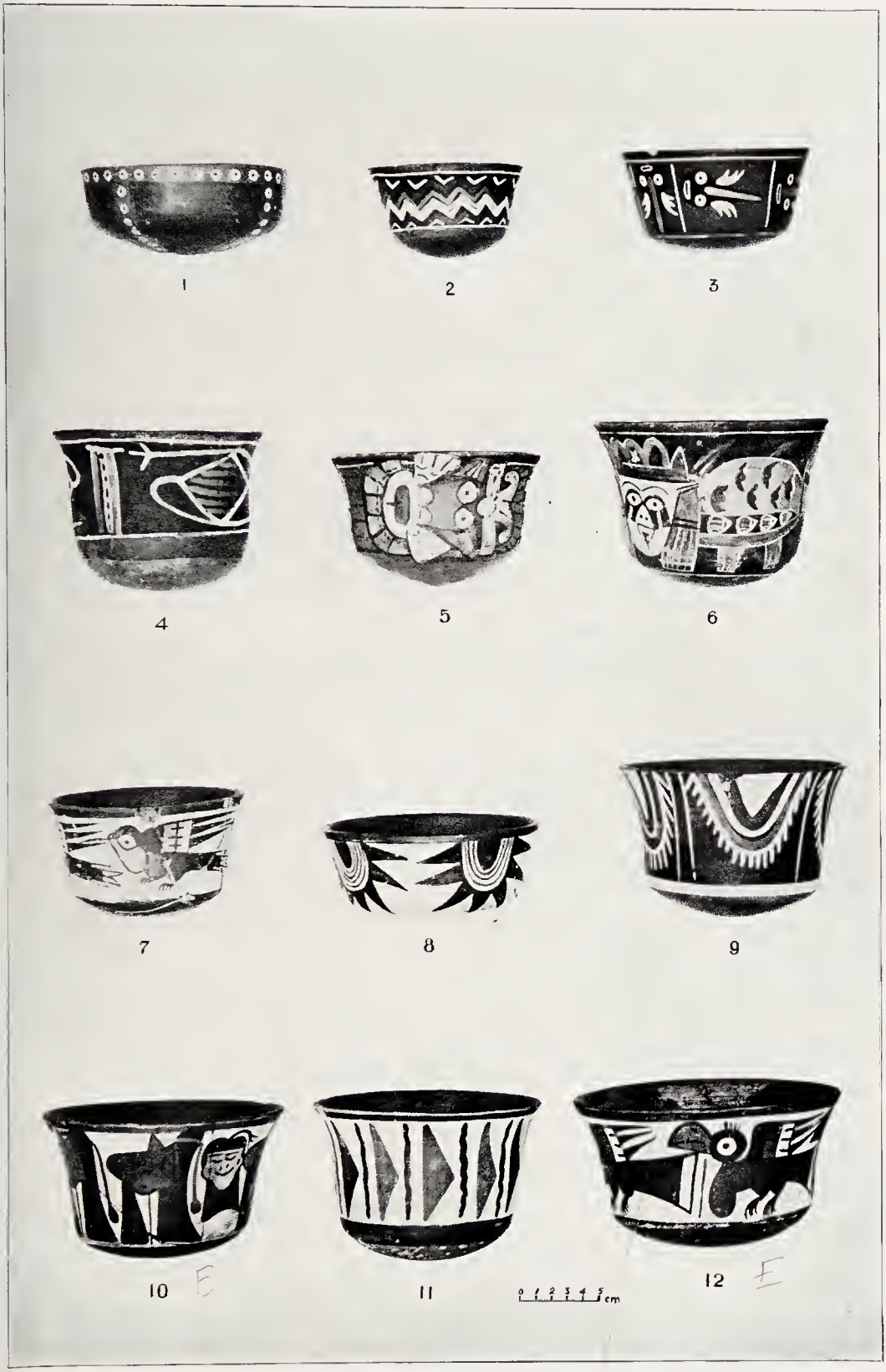
Pottery from Nazca, Peru

Pottery from Nazca, Peru



Pottery from Nazca, Peru

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Pottery from Nazca, Peru

Pottery from Nazca, Peru

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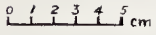

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Pottery from Nazca, Peru

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Pottery from Nazca, Peru

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Pottery from Nazca, Peru

Pottery from Nazca, Peru

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Pottery from Nazca, Peru

Pottery from Nazca, Peru

Fig. 1

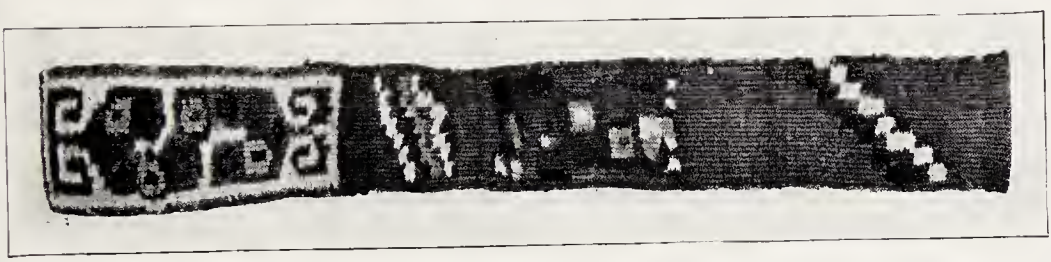


Fig. 2

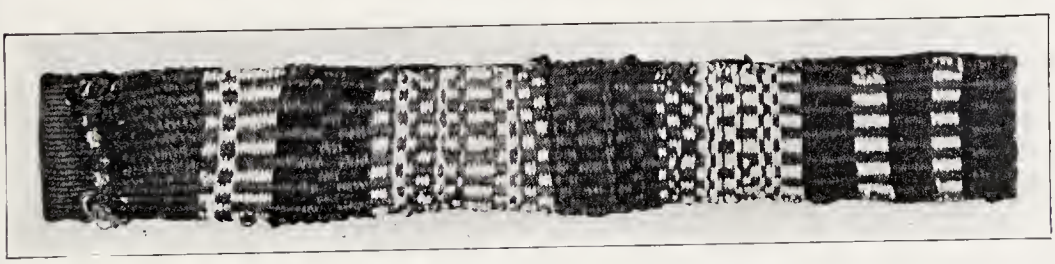


Fig. 3

Objects from Nazca, Peru

Fig. 1.—Syrinx, or pan-pipe, terra cotta.

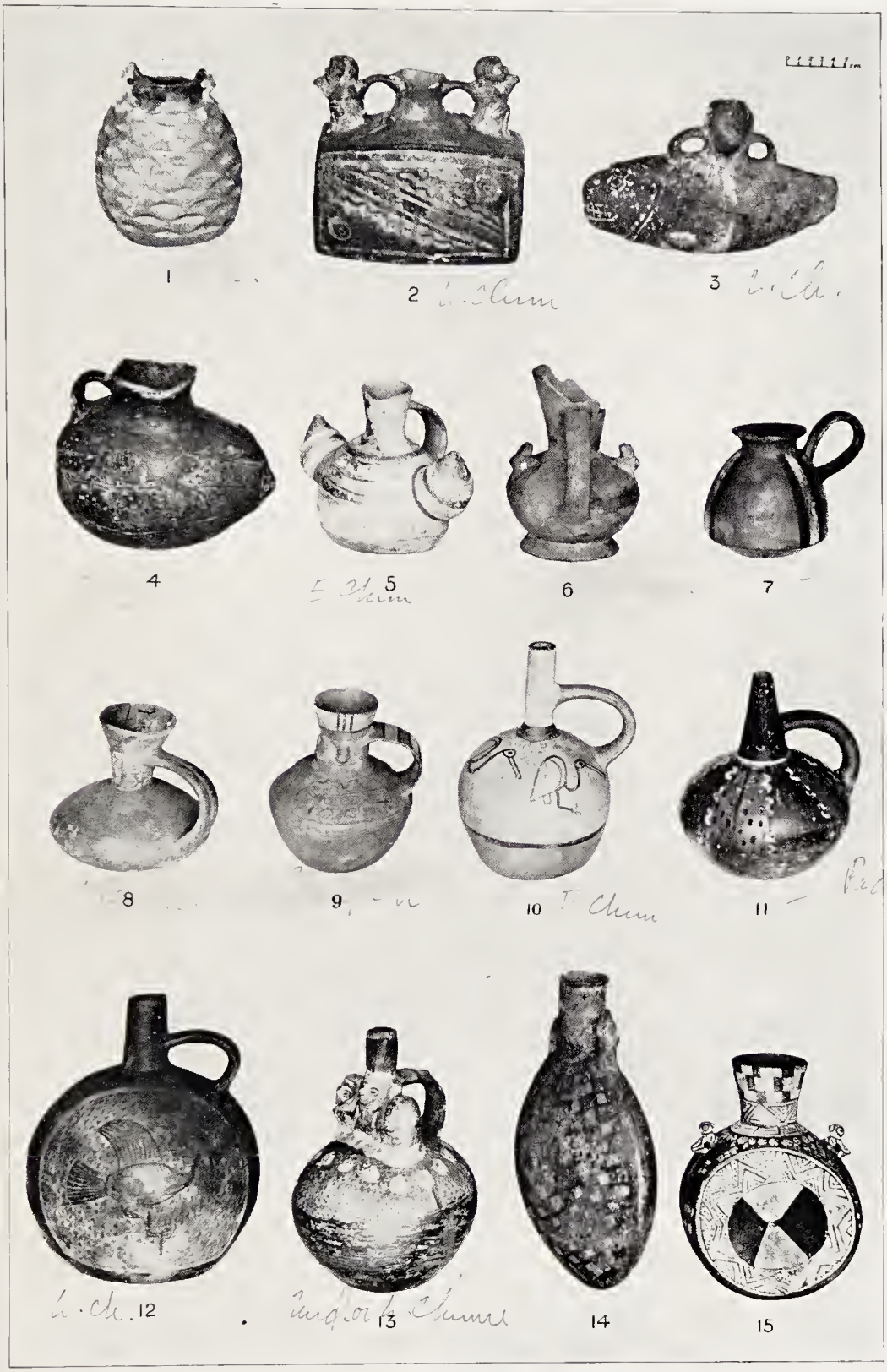
Figs 2 and 3.—Cloth band, two sides.

Pottery from Peru

Chiclayo, 3; Cuzco, 6, 14; Ferrenafe, 4, 11; Huacho, 7; Jauja, 10; Undetermined, 1, 2, 5, 8, 9, 12, 13, 15, 16, 17, 18, 19

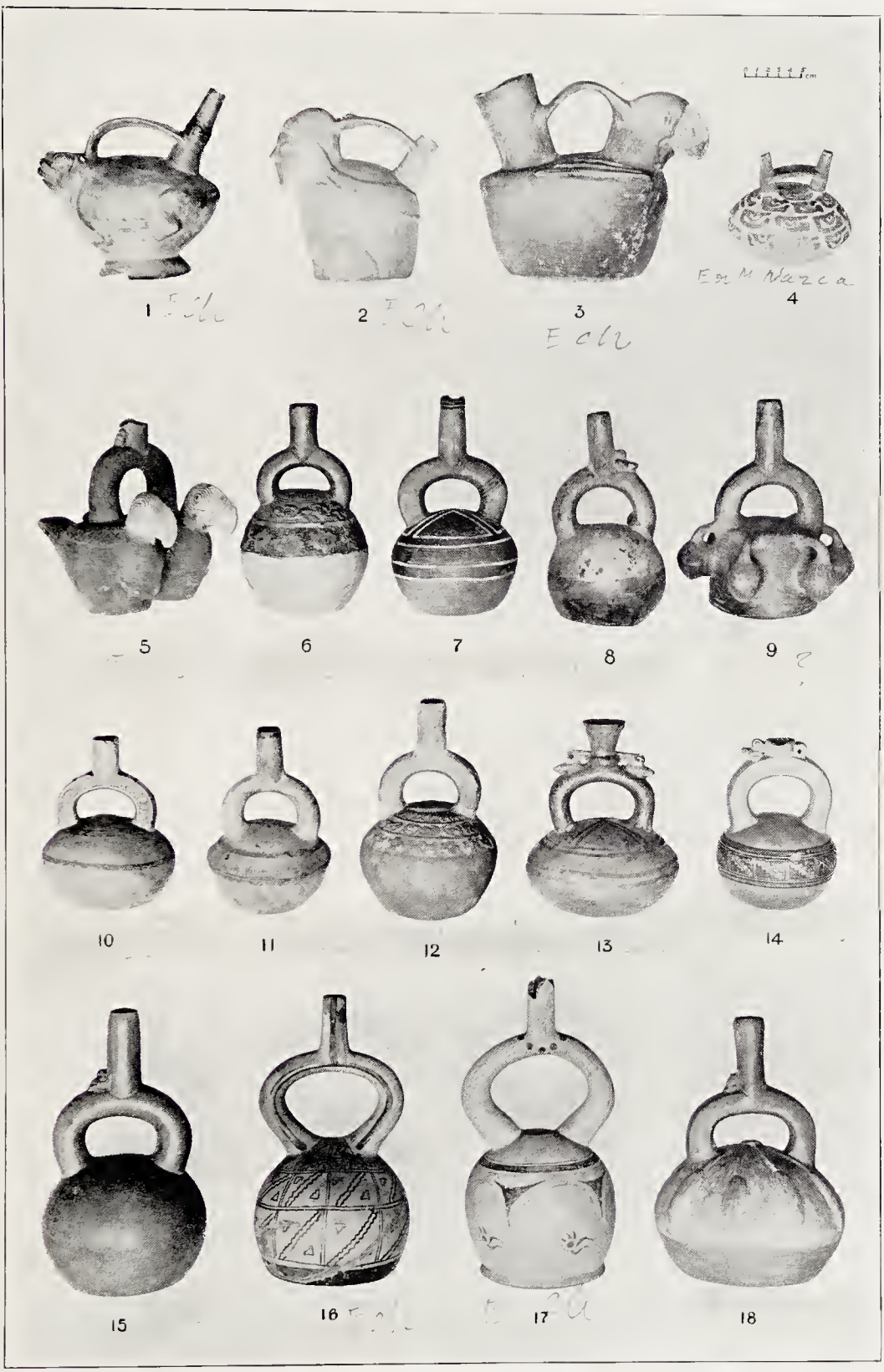
Pottery from Peru

Chancay, 18; Cuzco, 8; Ferrenafe, 1, 2, 3; Huacho, 5, 13, 19; Ica, 10; Pachacamac, 14; Supe, 9; Undetermined, 4, 6, 7, 11, 12, 15, 16, 17



Pottery from Peru

Ayacucho, 2; Chiclayo, 7; Ferrenafe, 6, 12, 13; Pachacamac, 11; Undetermined, 1, 3, 4, 5, 8, 9, 10, 14, 15

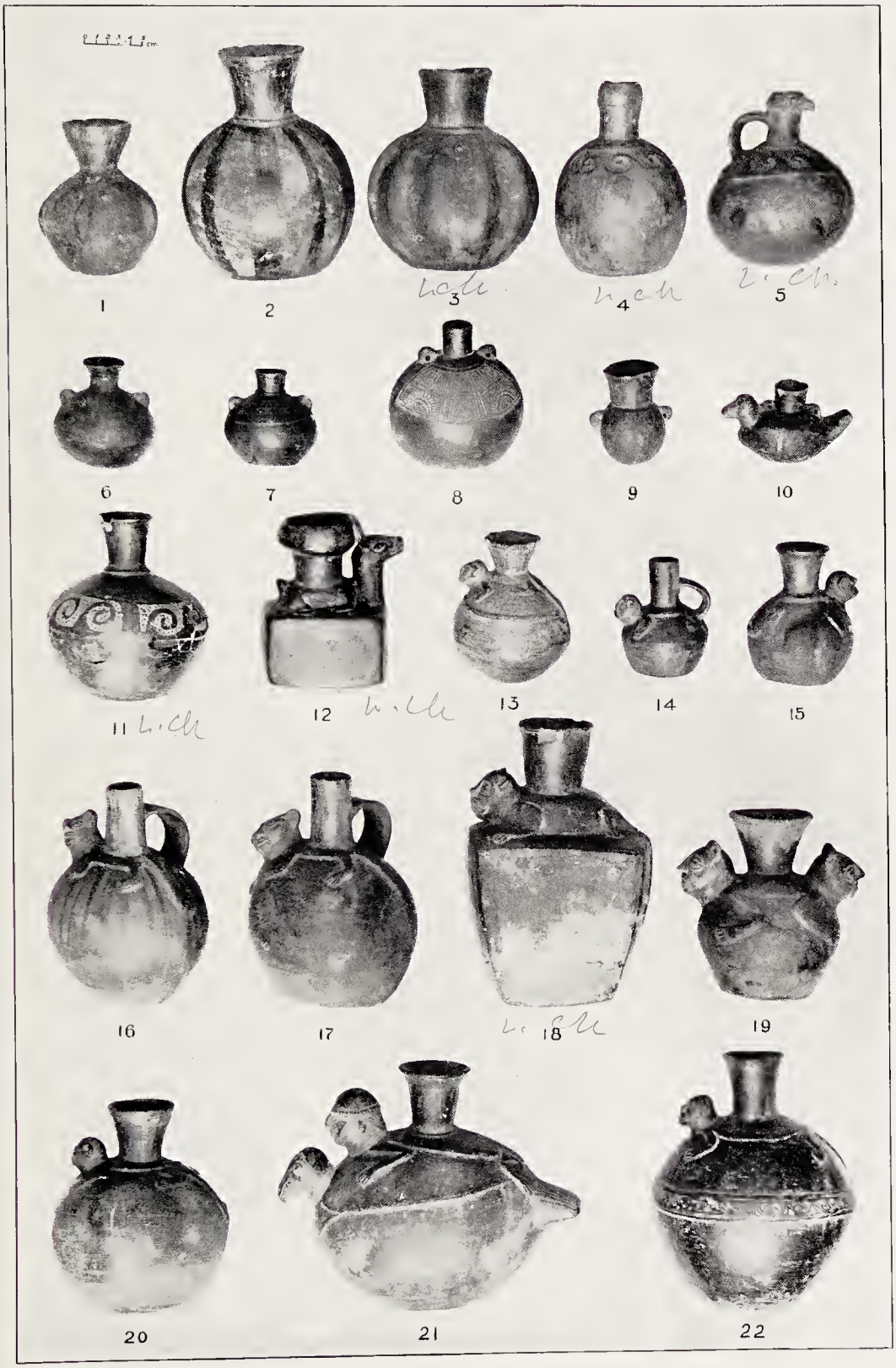


Pottery from Peru

Chiclayo, 8, 11, 12; Ferrenafe, 5, 6, 9, 13, 14, 15, 18; Pachacamac, 10; Trujillo, 1, 2; Undetermined, 3, 4, 7, 16, 17

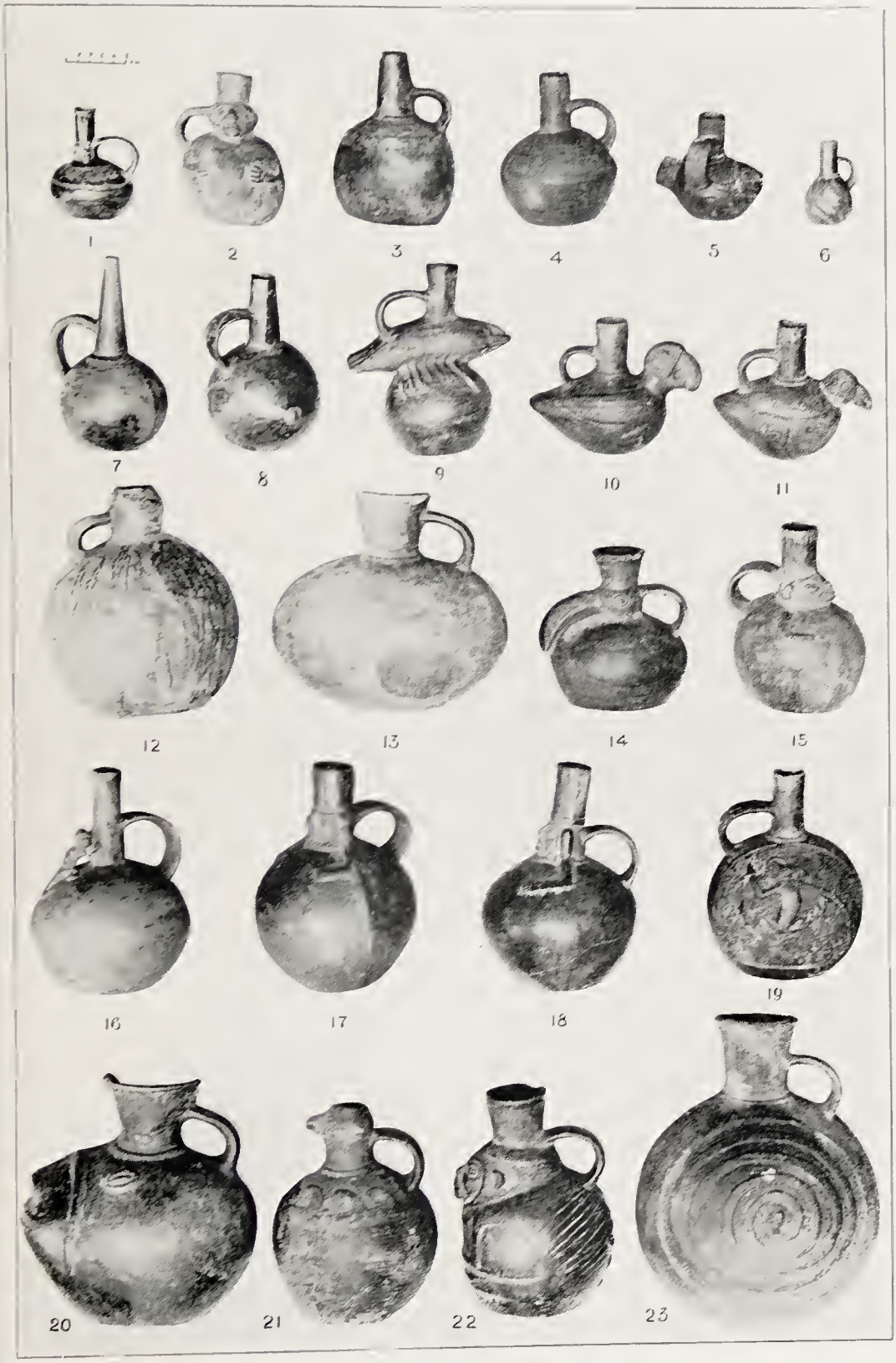
Pottery from Peru

Chiclayo, 21; Ferrenafe, 7, 8, 12, 23, 24, 25, 26; Huacho, 15, 16, 17, 22; Undetermined, 1, 2, 3, 4, 5, 6, 9, 10, 11, 13, 14, 18, 19, 20, 27, 28



Pottery from Peru

Chiclayo, 2, 3, 4, 5, 6, 7, 13, 15, 17, 18, 20; Chimbote, 22; Ferrenafe, 1, 10, 14; Huacho, 12; Undetermined, 8, 9, 11, 16, 19, 21

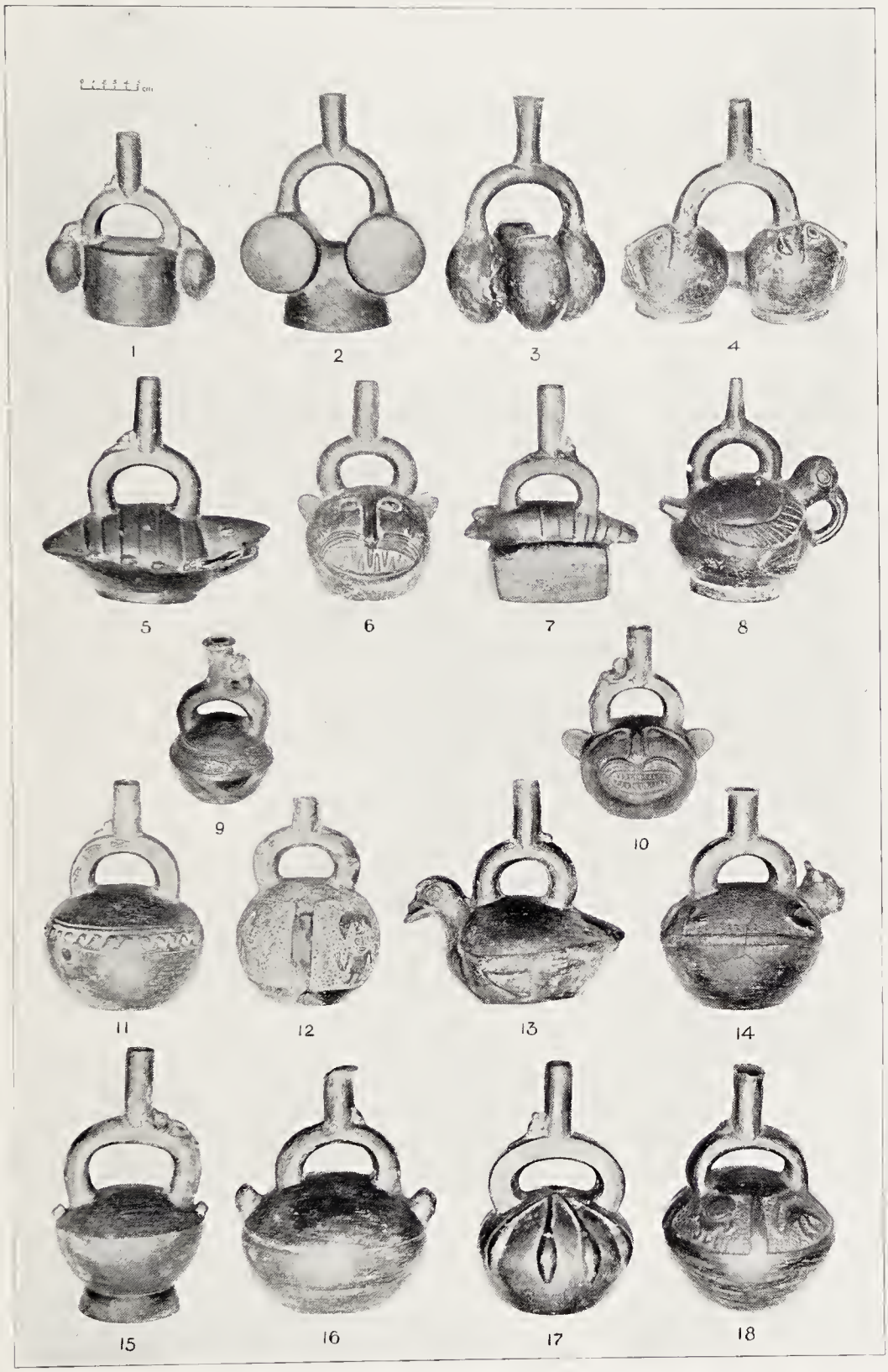


Pottery from Peru

Chiclayo, 3, 7, 8, 11, 12, 13, 15, 16, 21; Ferrenafe, 1, 5, 6, 9, 10, 14, 19; Undetermined, 2, 4, 17, 18, 20, 22, 23

Pottery from Peru

Ayacucho, 18; Chiclayo, 7, 10; Ferrenafe, 1, 3, 6, 16, 19; Huacho, 15; Undetermined, 2, 4, 5, 8, 9, 11, 12, 13, 14, 17, 20, 21, 22



Pottery from Peru

Ancachs. 2; Chiclayo, 14, 16; Ferrenafe, 3, 4, 6, 7, 10, 11, 13, 15; Undetermined, 1, 5, 8, 9, 12, 17, 18

Pottery from Peru

Chiclayo, 7; Ferrenafe, 4, 6, 9, 10, 12, 13, 14, 15; Pachacamac, 11; Undetermined, 1, 2, 3, 5, 8, 16, 17

Pottery from Peru

Callao, 3; Ferrenafe, 2, 6, 8, 12; Pachacamac, 5; Undetermined, 1, 4, 7, 9, 10, 11, 13

Pottery from Peru

Wood, 1-7, 27; Gourds, 8, 9; Copper and Silver, 10-15; Shell, 16; Stone, 17-26, 39; Twine, 28; Fabric, 29-38. (Figures 2, 3, 11, 31, 33 and 35, from Huacho; 26 from Pachacamac; balance undetermined).

Sketch Map of Peru

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